

MEETING THE CHALLENGES OF THE 1980'S
PHOTO TOUR OF LANDMARK THEATRE'S DAY

NEWARK 21

NEWARK SYMPHONY HALL

NEWARK SYMPHONY HALL

1979
THE YEAR IN REVIEW



NEWARK SYMPHONY HALL

Impressive Turnaround Base for Future Growth

"In its way, Symphony Hall has become the biggest success story in New Jersey—bigger even than the Meadowlands Sports Complex."

—Michael Redmond

The Star-Ledger, March 25, 1979

It's been nearly five years since the old hall was shut down and three since it reopened with brave words and new plans. As the old decade turns into the new, the time is at hand to take a hard look at what has been accomplished—and to do a bit of crystal ball gazing into the future. How far has Newark Symphony

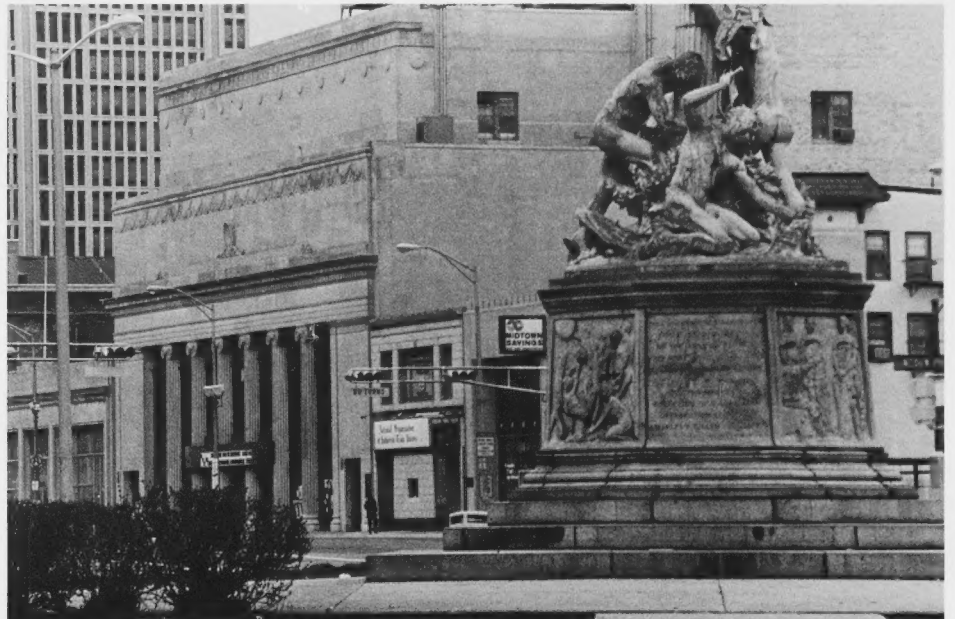
Hall really come? And where is it going?

The officers of Newark Symphony Hall Corporation (NSHC) are frank to admit that they like what they've seen.

"We've come a long way in a few short years. I think anyone who is familiar with our record will agree with that," says Jerome Hines, the

theatre's chairman since its rebirth in 1977. "We didn't set specific goals for 1980 when we began, but I think it's safe to say that we're not only where we wanted to be, we've gone further."

It was Hines who as leader of the "Save Symphony Hall Committee" led the drive to put new life into the venerable theatre and to



6:30 AM: A NEW DAY BEGINS FOR NEWARK SYMPHONY HALL AND THE LINCOLN PARK AREA.



7:00 AM: MAINTENANCE STAFF BEGINS DAILY PREPARATION

repair the damage done by years of neglect and failing confidence.

"We have been fortunate in being able to capitalize on the strong push given to us by that committee," says Milton A. Buck, NSHC president, "And with generous ongoing support from both the State of New Jersey and the City of Newark, we have initiated a major rebuilding program and developed the foundation to provide New Jersey residents with outstanding programming in the years ahead."

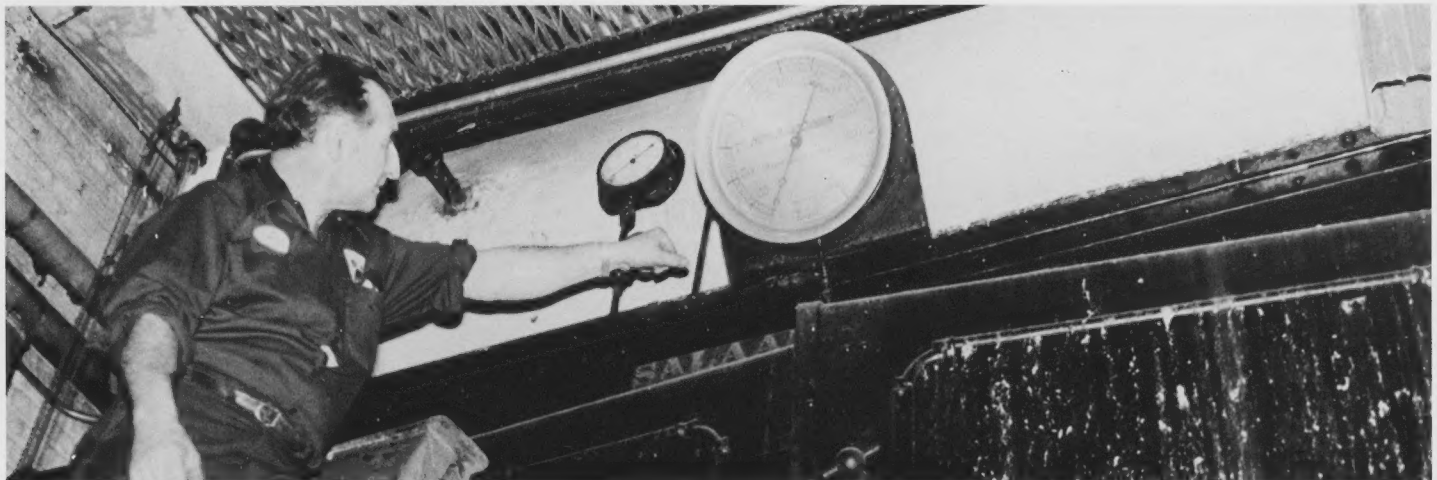
The theatre's manager, Wayne Braffman, views 1979 as the end of one era and the beginning of another. "Our first three years were primarily devoted to repairing the building and overcoming the area's negative image," comments Braffman. "For us," he says, "the end of 1979 was a watershed which we believe marked the start of an exciting decade of world-class productions, growing audiences and intensive capital reinvestment in the Lincoln Park area."

Program Innovations Highlight 1979

"New Jersey residents thinking they have to travel to New York to hear professional symphony music or first rate operas should take another look at Newark Symphony Hall. The Hall . . . has adopted the theme 'Alive Again!' And alive it is."

—Nahel Emiry
Morris Record, November 4, 1979

When the final curtain fell on the Portuguese "Festival Inverno" on December 30, Newark Symphony Hall completed its third year of operation under its new management with a total attendance of 94,917. This figure represents a 16% decline from 1978's peak attendance of 113,605, while still logging a healthy



7:15 AM: ENGINEER FIRES THE BOILER.



9:00 AM: OFFICE STAFF ARRIVING.

14, the New Jersey Symphony Orchestra announced its "Project Site and Sound" at an on-stage press conference. Under the new program, Newark Symphony Hall will become a performing base for the orchestra. NJSO Executive Director John Hyer sees the move as a "commitment to re-establish New Jersey's largest city as one of the busiest cultural centers on the eastern seaboard."

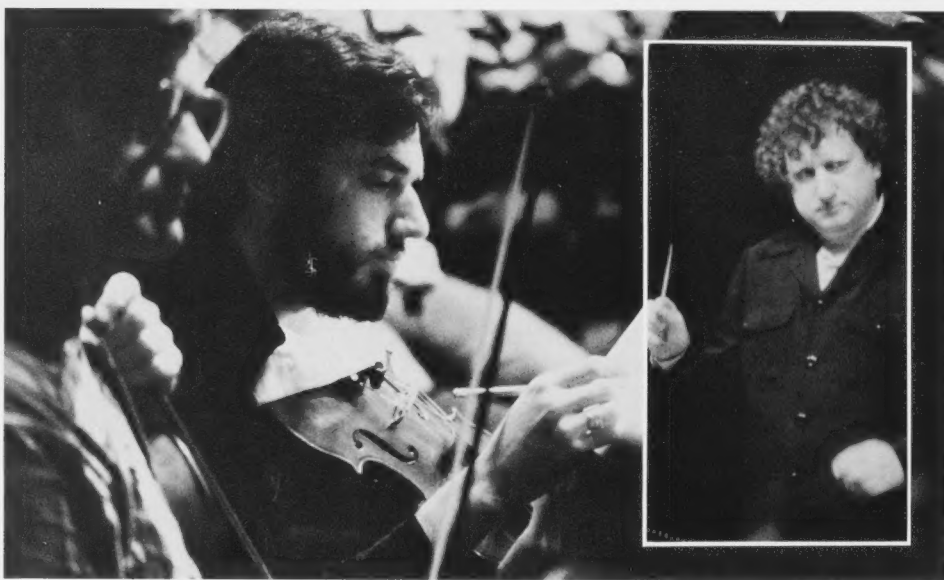
Not to be outdone, Newark Symphony Hall Corporation launched its "Premiere Series" on December 18 with a highly successful appearance by the Philadelphia Orchestra under the distinguished conductor Eugene Ormandy. The series offered three additional concerts extending into 1980: the Cincinnati Symphony Orchestra, pantomimist Marcel Marceau, and pianist Alicia de Larrocha.

Another innovation was the January employees meeting of the Ciba-Geigy pharmaceutical corporation. The company brought 2,000 of its workers from Summit, West Caldwell, Suffern and Ardsley (New York) to Newark Symphony Hall for

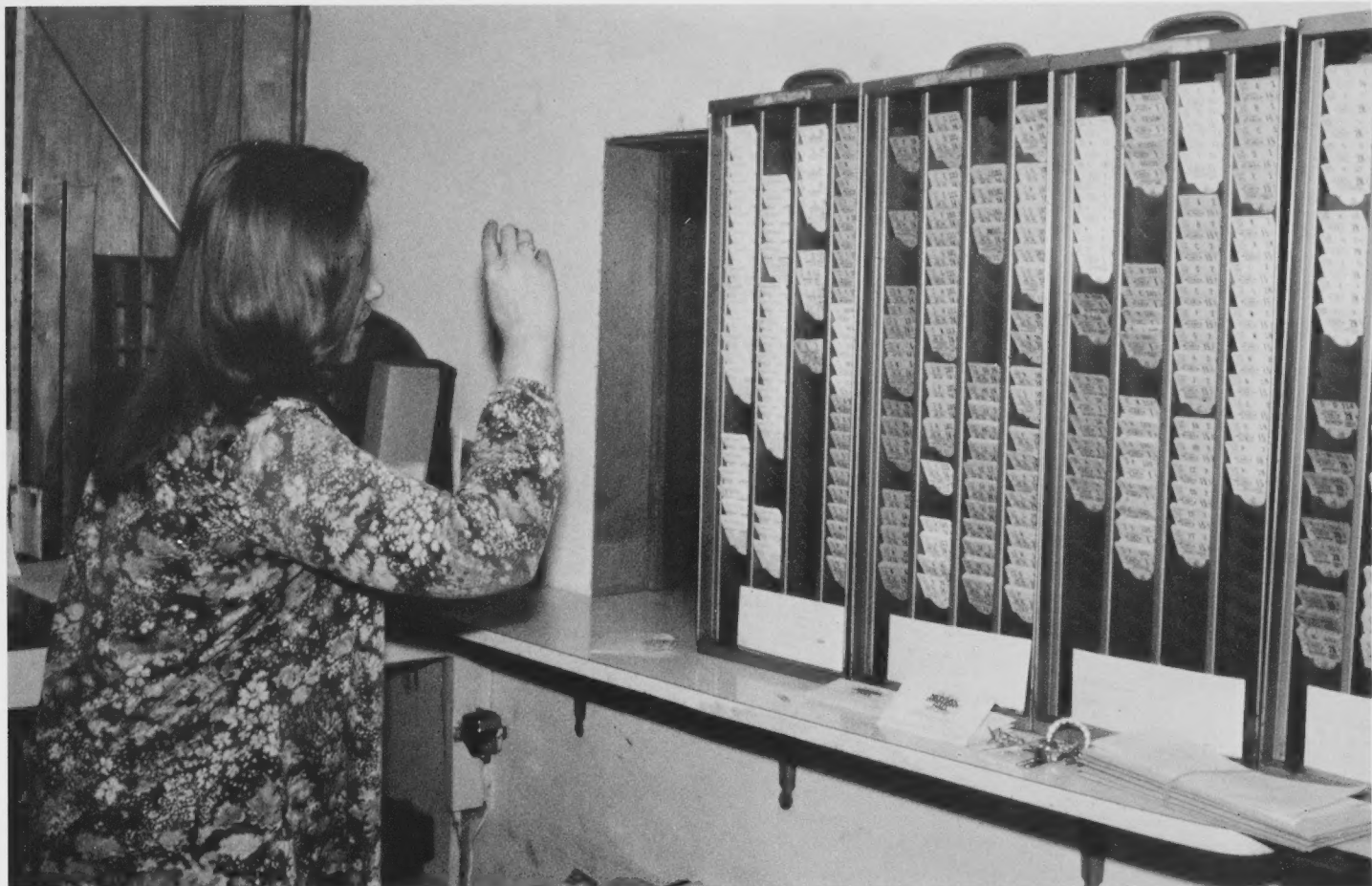
42% increase over the first year of operation.

These results are consistent with the national trend which showed 1979 to be an "off" year for the auditorium/arena business, in general. Nonetheless, Manager Braffman feels that 1980 will be a record setting year. He notes that 1979's decline was reversed in the first quarter of 1980 when attendance rose 24% over the year before. He confidently projects full year patronage in 1980 to reach the 120-130,000 range.

There is justification for these optimistic projections. A number of innovations in 1979 suggest that steady growth will be the rule over the next five years. On November



10:00 AM: NEW JERSEY SYMPHONY ORCHESTRA IN REHEARSAL.



11:00 AM: THE BOX OFFICE OPENS FOR ANOTHER BUSY DAY.

a progress report by its executive officers. The gathering demonstrated the Hall's viability as a convention/conference site as it drew praise from the company for its accommodations and for the warmth with which it was welcomed.

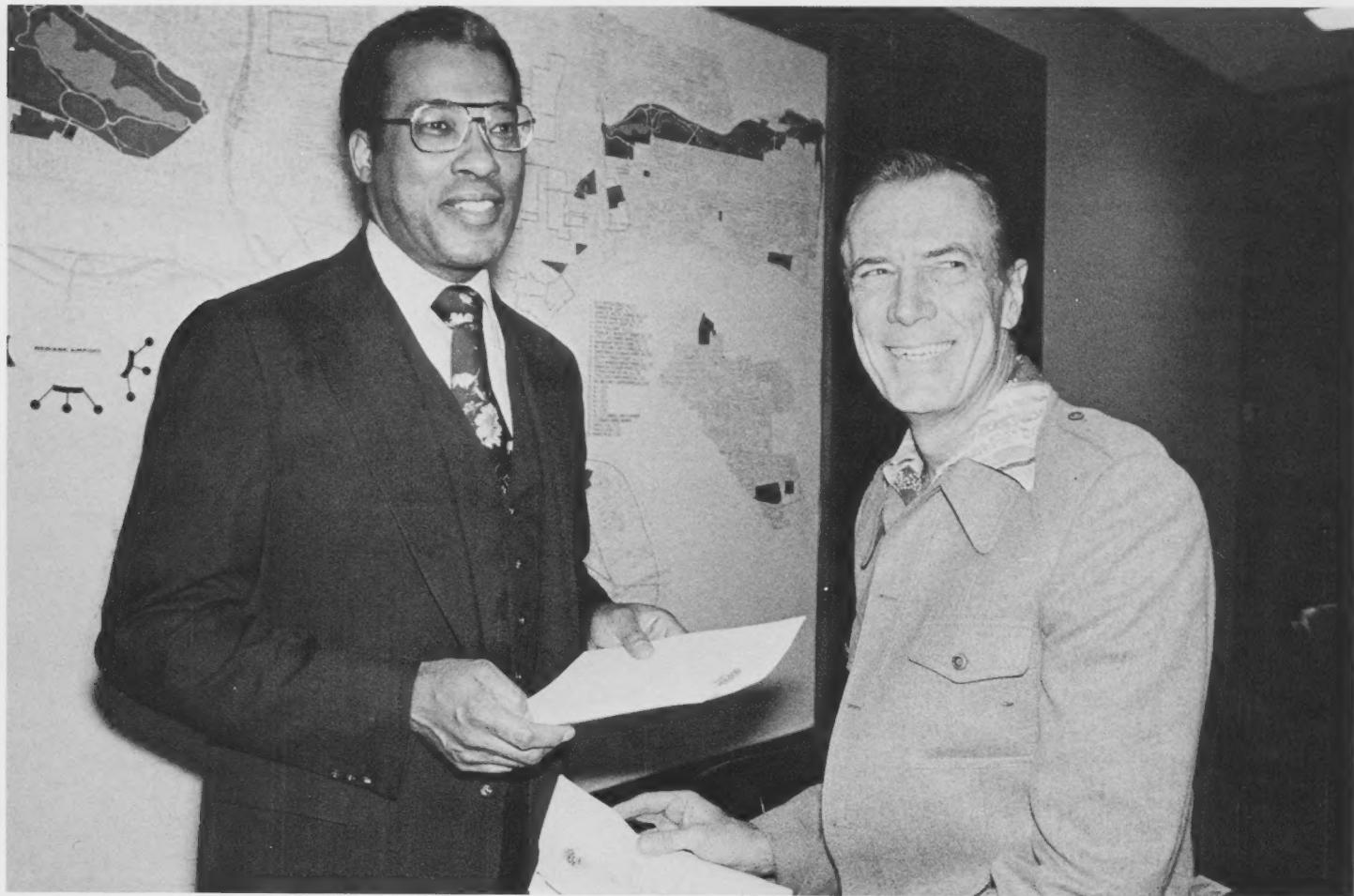
A somewhat suprising development in 1979 was the increased interest from the television and motion picture industry. John Avildsen first used the theatre in 1977 for the climactic scenes from his "Slow Dancing in the Big City." There was no similar activity until mid-1979 when commercials were filmed on stage for National Airlines and Crum and Forster. The big event, though, was when film producer Joe Brooks ("You Light Up My Life") selected Newark Symphony Hall as the primary location for his next film



11:15 AM: NEW SMOKESTACK, HOISTED INTO PLACE, COMPLETES HEATING SYSTEM RENOVATION.

"Broadway." At year end, discussions were being held with two additional motion picture companies who had starring roles in mind for the theatre.

Among other performing highlights of the year were appearances by pop singers Lou Rawls, Gloria Gaynor and Ray Charles. The constituent companies were active, too, with performances by the Newark Boys' Chorus, New Jersey Symphony Orchestra, New Jersey State Opera ("Andrea Chenier," "Il Trovatore," "Don Carlo"), Garden State Ballet ("Peter and the Wolf," "Nutcracker") and Newark Community School for the Arts. Also well-received were the Alvin Ailey Repertory Ensemble, Folklorico Filipino Dance Company and gospel great James Cleveland.



12 NOON: MILTON BUCK & JEROME HINES PREPARE FOR A MEETING OF THE BOARD OF TRUSTEES.

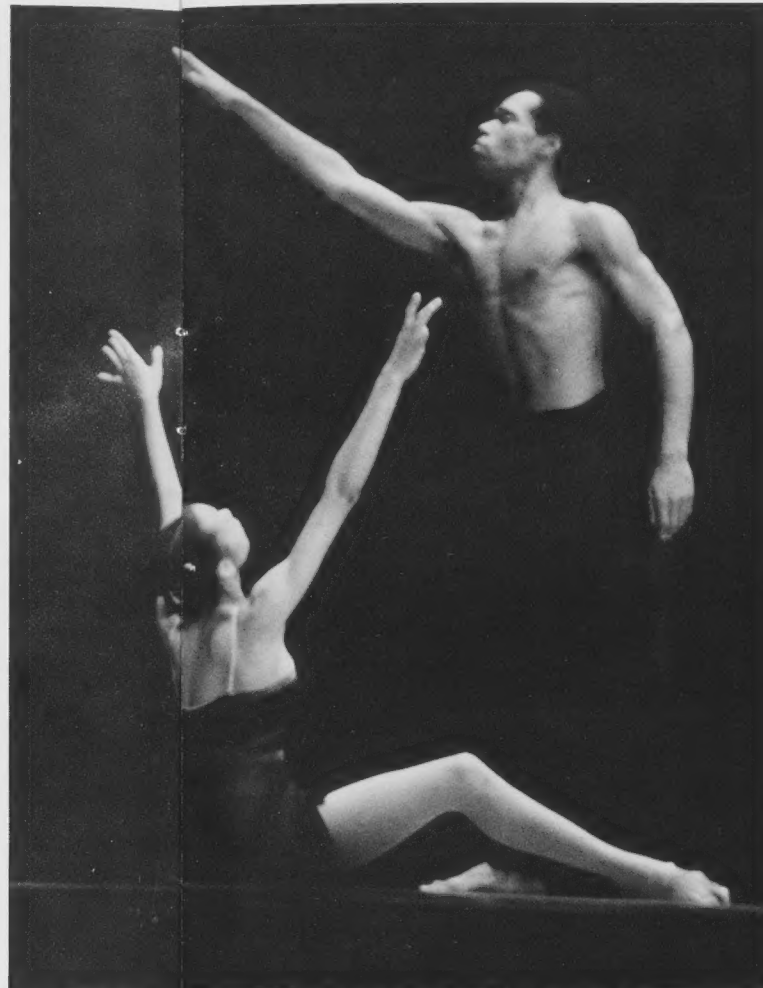


12:15 PM: THE BOARD MEETING IS UNDERWAY.

HIGHLIGHTS



January 18: 2,000 Ciba-Geigy employees attend presentation by company directors.



May 6: Alvin Ailey Repertory Ensemble in benefit for American Red Cross.



December 18: Eugene Ormandy conducts the Philadelphia Orchestra.



March 25: Pop singer Lou Rawls performs before a devoted audience.



October 19: Newark Symphony Hall Corporation breaks the one-quarter million attendance mark in just 2 years.



Climaxing the year, Lou Broeg installs new lighting instruments on stage.



1:00 PM: MASTER CLASS IN VIOLIN FOR HIGH SCHOOL STUDENTS IN THE TERRACE ROOM.

First Phase Renovations Make Theatre Sparkle

"Since then (1977), the future of Symphony Hall has looked increasingly more bright . . . A major renovation program . . . has returned much of the Hall to its former elegance."

—Terri Lowen Finn
The New York Times,
December 16, 1979

The big story at Newark Symphony Hall through its rebirth phase of the late 1970's was the rehabilitation of the Hall itself. A host of major operating problems faced the new Corporation when it took charge of the theatre in April of 1977, involving heating and air conditioning systems and a general run-down condition that included a worn interior and a grimy outside.

Today, the theatre sparkles once again, from its glittering 3,000-crystal chandelier to the most minute architectural detail: an historic treasure chest from a by-gone era of opulence. The cleaning and relamping of the chandelier were among the first tasks performed three years ago. Much needed repairs were made to the heating, air conditioning and electrical systems. A new emergency lighting system was installed. Other first priority fix-up assignments were the removal of the marquee canopy, the restoration of the front facade and repointing of all



2:00 PM: WAYNE BRAFFMAN CONDUCTS AFTERNOON THEATRE TOUR.



4:00 PM: STAGE HANDS PREPARE FOR EVENING PERFORMANCE.



6:30 PM: DECORATING THE TERRACE ROOM.

exterior brickwork. More than 300 seats were repaired and all of the orchestra seats refinished. Brass seat numerals were installed and aisles were lettered for easier seating. Extensive cleaning, painting and restoration work was carried out in the main and mezzanine lobbies. The dressing rooms were rebuilt and the entire theatre received its first really good cleaning in years.

In 1979, work continued both in the theatre and behind the scenes. Burgundy velour modesty panels were installed on the brasswork and the refinishing of seats in the orchestra circle was completed. Major repairs were made on the roof and further work was carried out on the heating system, all but completing the overhaul of the building's basic service systems.

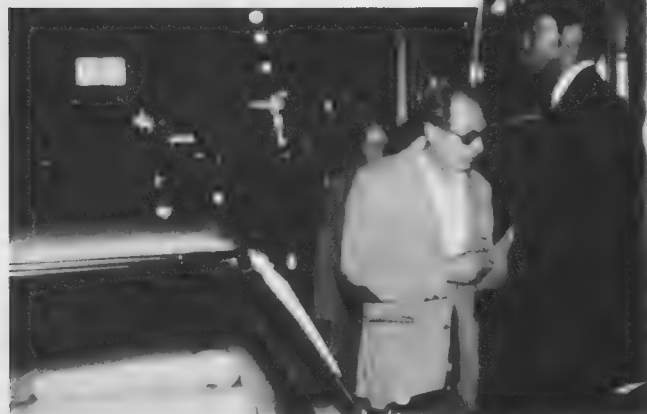
Backstage, the long-deferred replacement of the WPA-era lighting system was the year's most significant achievement. By the end of '79, Newark Symphony Hall's stage was awash with 252,000 watts—over five times more lighting than before. But the important element of the new system is its versatility: the new lights can handle the requirements of almost any performance. New "boom" lights were installed in the stage wings as well as in the colonnades overlooking the orchestra. A fresh bank of overhead lights were also put in place. The new 5-scene 60-dimmer pre-set control panel guarantees that it will all be operated efficiently.

Essex County Theatrical Stage Employees Local 21 President and theatre Building Manager Lou Broeg calls it a "dream come true." Broeg should know, too, for he has been with the building since 1945. "Now we can tell producers and performers that, yes, we can light your show, no matter what you need," he beams.



7:00 PM: USHERS TAKE THEIR PLACE.

Funding for the \$65,000 project was provided by Newark Symphony Hall Corporation with generous assistance from the Victoria Foundation. For the revitalized theatre, the lighting project represents the culmination of the first phase of an ambitious capital improvement program.



7:15 PM: FIRST SHUTTLE BUS ARRIVES FROM MILITARY PARK GARAGE.

Hall's Neighborhood Is On The Upswing

"A fashionable area in turn-of-the-century Newark, Lincoln Park is noted for its choice brownstone residences, many of which have been bought and restored in recent years by Newarkers convinced that the area is on the upgrade. A major cause for their optimism is the commitment by the state and city to the revitalization of Newark Symphony Hall."

—Michael Redmond
The Star-Ledger, July 26, 1979.

There's a different feeling about Lincoln Park than there was three years ago. For one thing, a "brownstone" movement of families and residents has resulted in the upgrading of a number of the once-fashionable old homes lining the park. Other buildings are slated to be renovated under a city-federal partnership that will supplement the brownstone movement. Private developers rehabilitated a large office building at 1060 Broad Street to produce Essex Plaza, a model senior citizen residence that has received national acclaim. In December, another private developer began work on the north side of Lincoln Park to transform the old Medical Tower into the new Lincoln Park Towers, also for the elderly.

There continues to be new commercial activity, including Paradisio, a new entertainment spot on Broad Street, and its next door restaurant, the Official Cafe. Other neighborhood businesses include Universal Stamp and Stationery, Quality Engraving, Abram Yecies, Midtown Savings, South Park Restaurant, Peter W. Rodino, Jr. Federal Building and the U.S. Post Office Annex. A number of new commercial ventures appear to be in the offing, as well. A new restaurant is being readied across Broad Street and there are plans for an office development and parking garage just north of the theatre. A shopping center has been proposed for Broad Street one block south of the park.

During the last three years the public's perception of the Lincoln Park area has undergone a dramatic change—from one of apprehension about the security of the area to one of growing confidence. Representative of this new vitality was the Lincoln Park Association's first annual "July Fest." The day long festival of the performing arts held in the park drew more than 2,500 celebrants of the neighborhood's rebirth.

The fact that people are returning to this area of the city to enjoy this kind of lifestyle is not surprising. Living within a block or two of a performing arts center in a proposed historic landmark district is, indeed, appealing. It is a pattern that has followed the resurgence of similar facilities in other cities. Newark Symphony Hall Corporation is doing everything it can to help make it happen in Newark.

Meeting the Challenges of the 80's

"There's new life in the old house . . . Calling it a phoenix would be an exaggeration, perhaps, but the 55-year old Newark Symphony Hall has risen from something very much like ashes."

—Peter Wynne
Bergen Record, February 15, 1980



7:30 PM: PATRONS FLOW INTO THE THEATRE.



7:40 PM: THE LOBBY BUZZES WITH EXCITEMENT.

If Peter Wynne's "almost" phoenix has risen, then where is it going? And how will it get there? NSHC President Milton Buck expresses unhesitating confidence in the theatre's potential, "We're looking ahead to very significant growth over the next five years. We expect our annual patronage to double, reaching the 200,000 mark by 1985."

Board Chairman Jerome Hines agrees wholeheartedly and believes that, "With a magnificent Hall like ours, devoted trustees and the strong management team we've assembled, results like that are inevitable."

The challenges of the 1980's, then, will be in meeting and servicing that demand. The theatre's stage systems must be modernized to meet the technical requirements of a broad range of attractions ap-

pearing in rapid succession. The Corporation must develop the insight to recognize concertgoers changing moods, too. Meeting the public's rightful demands for quality, convenience and amenities will require careful planning, hard work and dedication.

According to Manager Wayne Braffman, "We have to make the building work efficiently. Our highest priority capital investment projects for the 1980's have been identified and we're already pursuing the necessary financing." The projects, "Phase II" of the overall renovation program, are:

- A complete overhaul of the stage rigging system.
- Construction of a backstage auxiliary building to permit unencumbered stage level loading of scenery and props.
- Renovation of the Terrace Room kitchens in order to provide full catering service to renting organizations as well as pre- and post-show dining for theatre patrons (the Terrace

Room again exceeded all expectations for 1979, showing a 16% rise in attendance with an increase to 52,400 patrons as weekend bookings neared a saturation point!).

- Conversion of 1016-18 Broad Street, adjacent to the Hall, into a 400-seat theatre for small dance, live theatrical and community presentations.

Broadening the range of entertainment offered at the Hall and deepening its quality are the other intermediate-term goals of the Corporation. Braffman explains, "We find ourselves in a chicken-and-egg situation in which private promoters are unwilling to undertake a folk, classical, rock or country western promotion because there is no recent indication that such performances would be profitable. But the reason there is no indication is that these performances have not been presented here since the 1960's."

Newark Symphony Hall Corporation believes that there are a number of untapped musical markets in



9:00 PM: THE PERFORMANCE IS A TRIUMPH!



10:00 PM: A COTILLION IN THE TERRACE ROOM TOPS OFF THE EVENING.

the region, that audiences will come to Newark if the proper programming is offered, and that the Corporation itself must take the lead in producing top quality entertainment in these untried fields. In order to have the financial wherewithal to pursue this objective, the Corporation established a revolving fund by matching generous grants from the Geraldine R. Dodge Foundation and the Greater Newark Chamber of Commerce with funds generated internally. The "Premiere Series" was its first effort to develop new audiences and to spotlight the theatre as a showcase for international artists.

A subsidiary production company, Symphony Hall Concerts, Inc., will be formed in 1980 to carry this work forward as the promotion arm of Newark Symphony Hall. The company hopes to present a variety of attractions in the 1980-81 season

and is currently exploring the availability of artists such as Merle Haggard, Cleo Laine, and the Preservation Hall Jazz Band.

For Newark Symphony Hall Corporation, a philosophy of presenting a wide variety of entertainment is an investment in its future. It means exploration, experimentation and the probing of new markets in order to measure their nature and size. Better programming tailored to the tastes of the metropolitan area's audiences will be the result. It means that patrons in the area will be able to see and hear just the kind of entertainment they want without the travel, tolls, traffic and tussle of New York.

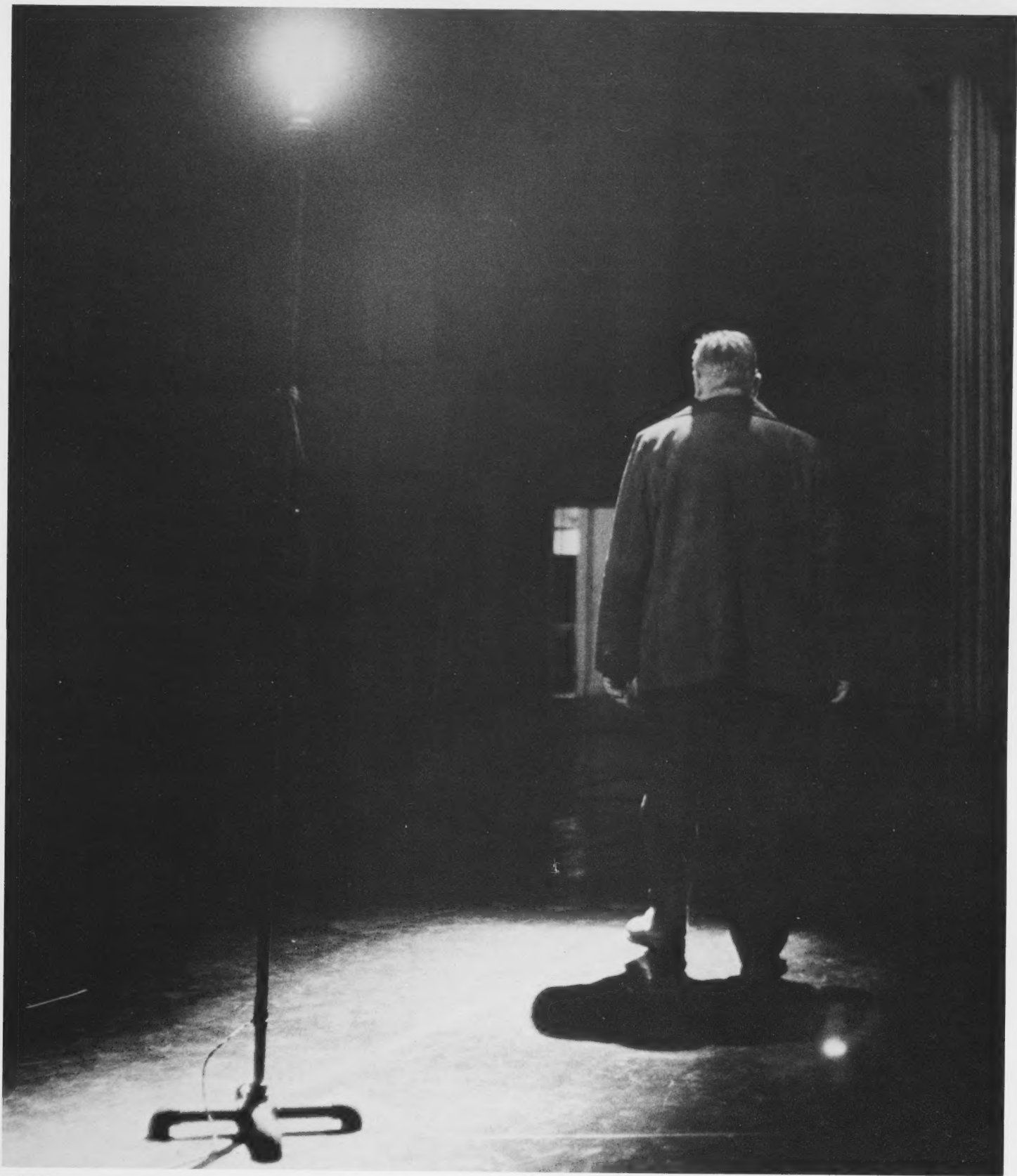
The magnitude and complexity of the challenges facing Newark Symphony Hall are great, but they do not intimidate its managers. They've boiled it all down to three

very basic goals. Every action taken is measured for its impact on:

- Conducting the affairs of the Corporation professionally, prudently and responsibly.
- Preserving and then enhancing the properties under its management.
- Ensuring that the widest range of appropriate events of the highest quality are produced with the greatest frequency and enjoyed by the largest audiences possible.

Newark Symphony Hall Corporation knows where it's going and has designed a sound strategy for getting there. Clearly, the success of the past three years was only a prelude to what will certainly be an exciting decade ahead.

Newark Symphony Hall: The State's Best Sounds Where They Sound Best!



2:45 AM.

**We've got 3,300 seats
in the middle of
the world's largest
entertainment market.
And 15 million people
waiting to fill them.**

NEWARK SYMPHONY HALL



There's no bigger entertainment market than the New York Metropolitan area, and there's no bigger or more versatile concert hall than the great new Newark Symphony Hall.

Located in the heart of a new and vital neighborhood, Newark Symphony Hall lies just 15 minutes from Manhattan. Our ongoing \$12 million restoration program is generating excitement among promoters, performers and patrons alike. **New dressing rooms. New lighting system. A professional stage crew. Well trained in-house and security personnel. Refurbished auditorium...to say nothing of a price structure that practically guarantees a profit: up to 20% off the cost of doing business in comparable New York theaters!**

Last year's attendance was up 70% as the metro-region's audiences came to see rock, opera, ballet, symphony concerts and family shows at Newark Symphony Hall. With all those 3,300 seats waiting to be filled again this year the only question is...what are **YOU** waiting for?

**Contact: Wayne Braffman, Newark Symphony Hall
1020 Broad Street, Newark, NJ 07102., (201) 643-4550**

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Jerome Hines and Milton Buck,
Board Meeting: The Picture Desk.

Terrace Room Cotillion: Al Jeffries.

Ciba-Geigy Meeting: Newark Star-Ledger.

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Public Relations Consultant: Briod & Wallhauser.

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